BRUCE WILLIS

DIE HARD

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ダイ・ハード

A Gordon Company-Silver Pictures Production/John McTiernan Films/Bruce Willis "DIE HARD" Alan Rickman/Alexander Godunov/Bonnie Bedelia

Music by Michael Kamen / Visual Effects by Richard Edlund / Editing by Frank J. Urioste / John F. Link / Production Design by Jackson DeGovia / Cinematography by Jan de Bont

Executive Producer: Charles Gordon / Screenplay: Jeb Stuart / Steven E. de Souza / Original story: Roderick Thorp (published by Shincho Bunko)

Panavision/Color Works PANAVISION DOLBY STEREO IN SELECTED THEATRES Produced by Lawrence Gordon and Joel Silver / Directed by John McTiernan

Terrorists Target $600 Million of a Japanese Trading Company Operating Overseas!

INTRODUCTION

At the US summer box office, powerful action films starring Sylvester Stallone (“Rambo III”), Arnold Schwarzenegger (“Red Bull”), and Clint Eastwood (“Dirty Harry 5”) lost out in the race for the top spot to this film.

In contrast to the Superman hero, who was already beginning to lose interest, the guts and action of the "Die Hard Man," a human, flesh-and-blood man who has become a catchphrase, are now being met with enthusiastic applause from all over the world, and the film is breaking box office records one after another.

Detective John McClane, who is currently working alone in New York, comes to Los Angeles to spend the Christmas holidays with his wife and child.

His wife, Holly, is a successful executive at Nakatomi Corporation, a Japanese trading company with a remarkable expansion overseas. She struggles with the difficulty of balancing her marriage and work, and their relationship is facing a crisis.

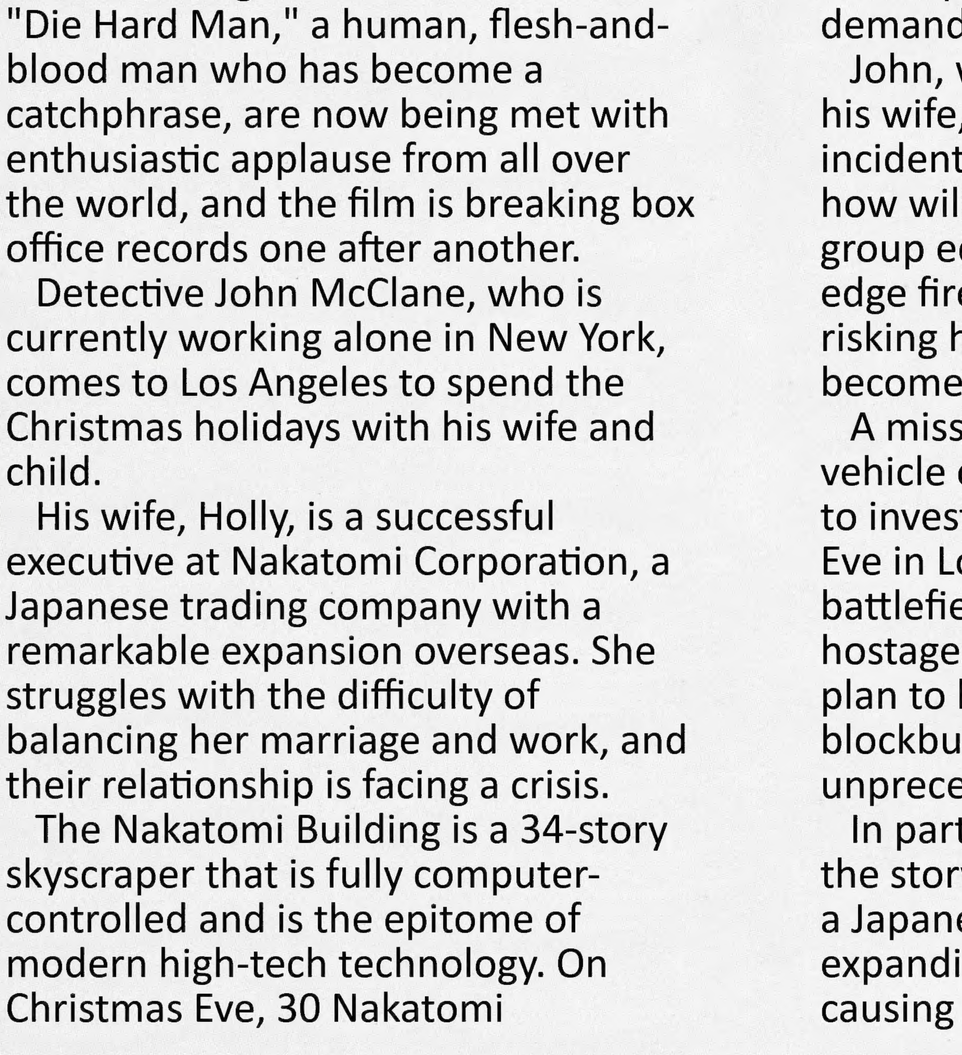
The Nakatomi Building is a 34-story skyscraper that is fully computer-controlled and is the epitome of modern high-tech technology. On Christmas Eve, 30 Nakatomi employees were holding a party on the 30th floor to celebrate their record-breaking achievement, but apart from the receptionist, there was no one else there.

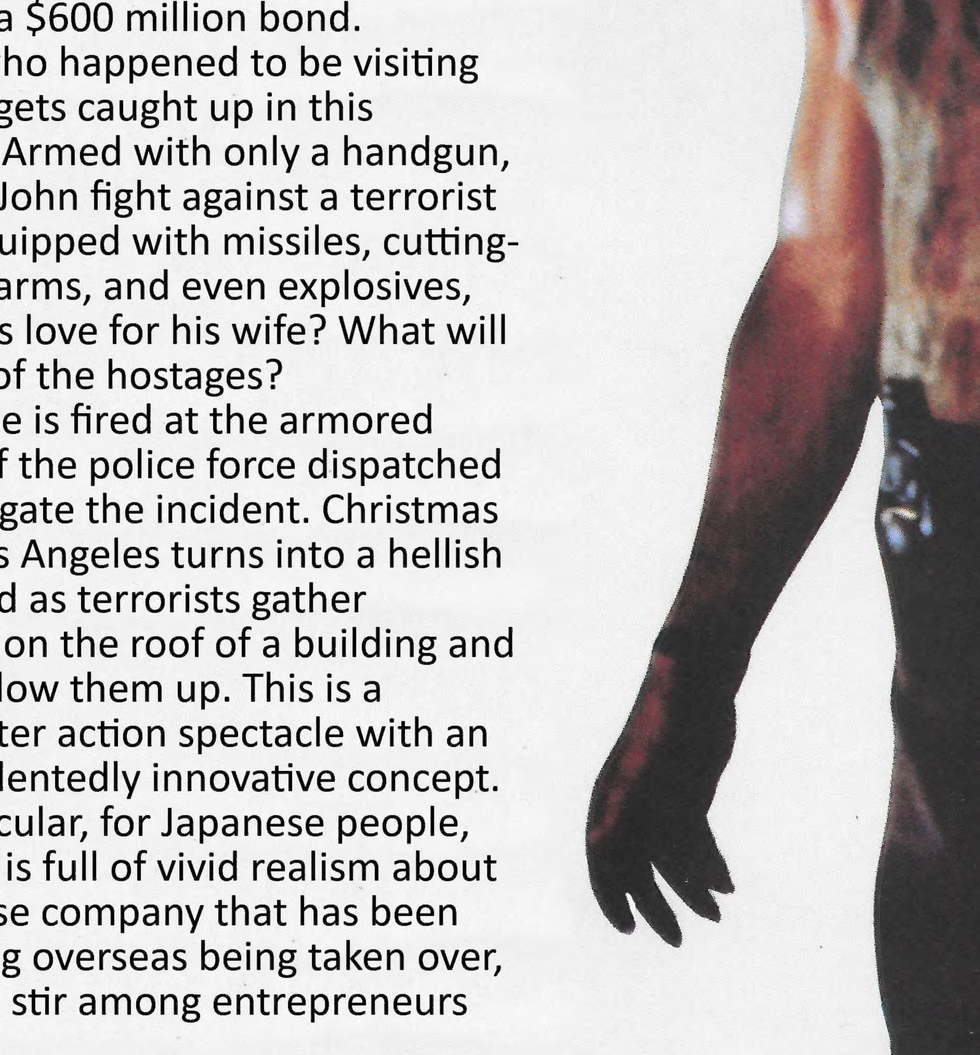
Suddenly, the building is occupied by 13 terrorists, who take the employees hostage. The terrorists, who want to punish the Japanese for their unscrupulous business practices, demand a $600 million bond.

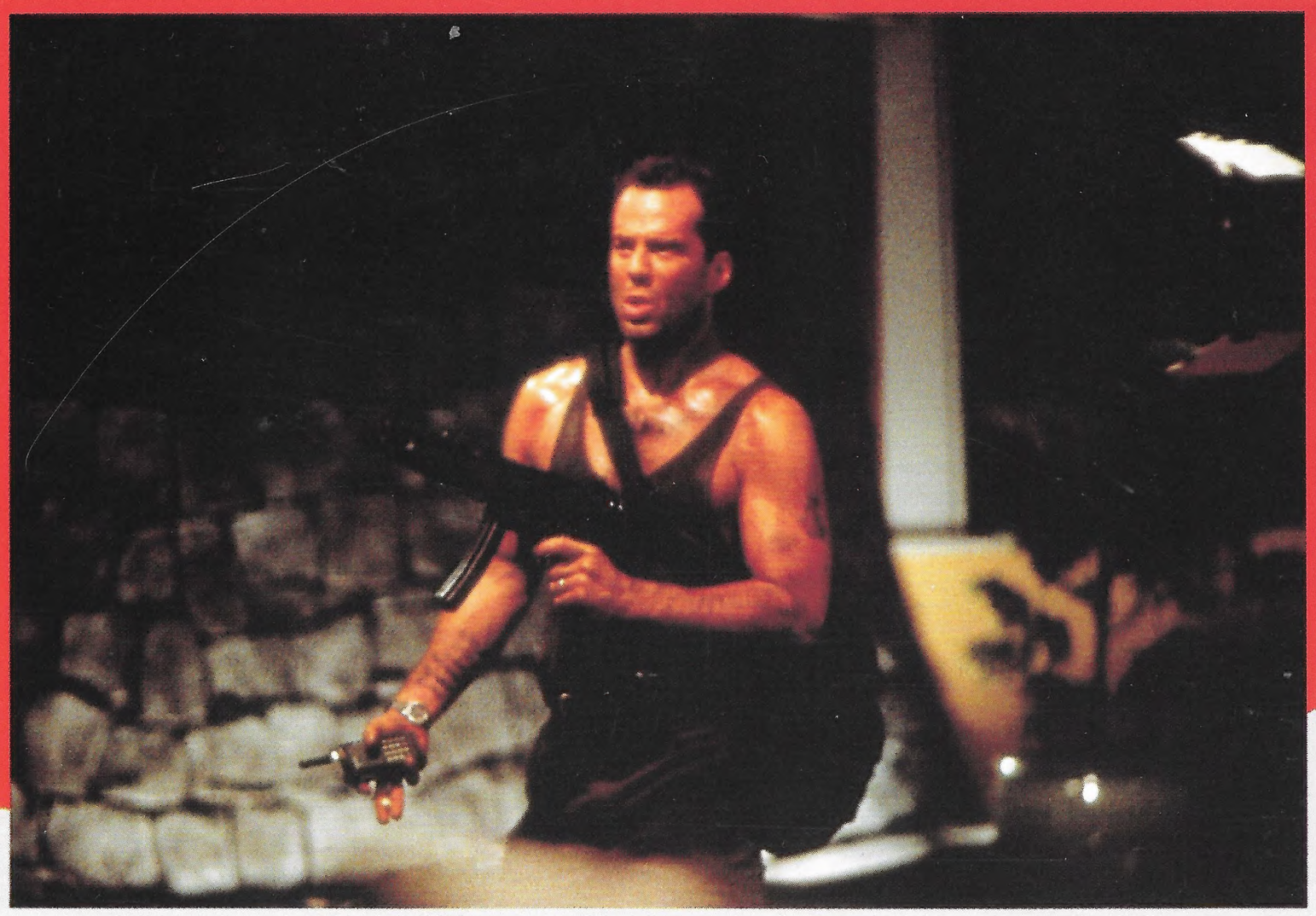
John, who happened to be visiting his wife, gets caught up in this incident. Armed with only a handgun, how will John fight against a terrorist group equipped with missiles, cutting-edge firearms, and even explosives, risking his love for his wife? What will become of the hostages?

A missile is fired at the armored vehicle of the police force dispatched to investigate the incident. Christmas Eve in Los Angeles turns into a hellish battlefield as terrorists gather hostages on the roof of a building and plan to blow them up. This is a blockbuster action spectacle with an unprecedentedly innovative concept.

In particular, for Japanese people, the story is full of vivid realism about a Japanese company that has been expanding overseas being taken over, causing a stir among entrepreneurs







and trading company employees. It has been highly praised as the first American film to portray the Japanese people so realistically and accurately.

Detective McClane is played by Bruce Willis, who rose to stardom with his role in the TV series "Blue Moon." His passionate performance breaks away from his usual image and has him hailed as the next Oscar contender.

His wife, Holly, is played by Bonnie Bedelia, a talented actress who was nominated for an Academy Award for her role in 1983's "Heart Like a Wheel" and is known for her roles in "Lonely Youth" and "Milly/The Boy Who Flew."

Alan Rickman, a stage actor, makes his film debut as the terrorist leader Hans, in search of a fresh perspective not found in established villain stars. Alexander Godunov, from "Detective John Book, Witness," gives a powerful performance as a cool hitman.

Powell, the black police sergeant who develops a friendship with McClane as they communicate by radio, is played by Reginald VelJohnson of "Crocodile Dundee," adding a deeply moving touch to the drama.

Other talented actors who play supporting roles include Paul Gleason from "The Breakfast Club," William Atherton from "Ghostbusters," Hart Bochner from "Supergirl," Robert Davi from "The Goonies" and "Gorilla," De'voreaux White from "Places in the Heart," and Clarence Gilyard Jr. from "Top Gun" and "The Karate Kid 2."

The head of a Japanese trading company is played by James Shigeta, known for his roles in "Midway" and "The Yakuza," and he displays a dignified presence.

The director is John McTiernan, whose first-class skills were recognized with "Predator," and he brilliantly directs the dynamic, non-stop action.

Producers Lawrence Gordon and Joel Silver are the famous duo who produced the huge hits "Commando" and "Predator."

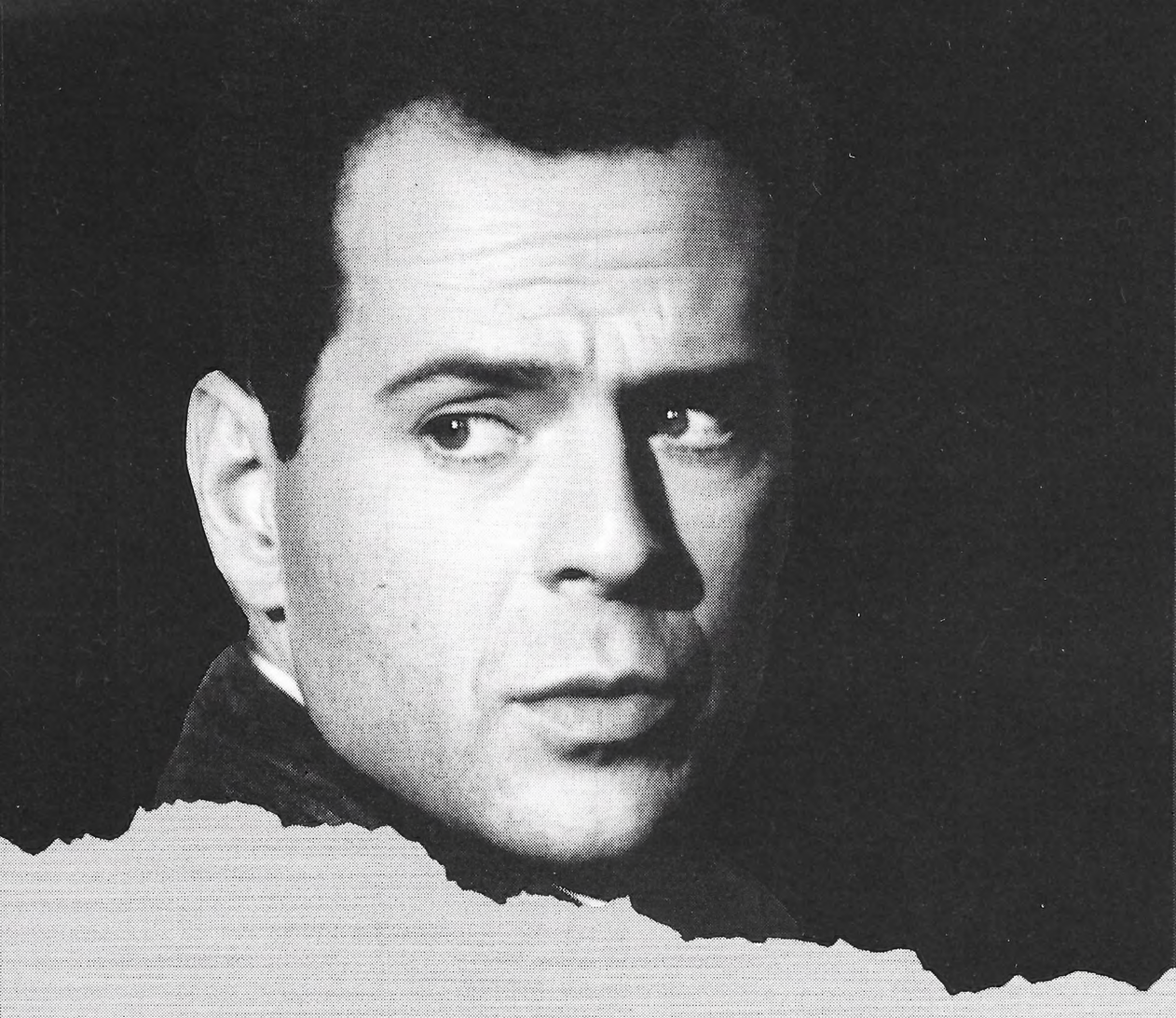
Based on the novel by Roderick Thorpe, the film was adapted by Steven E. de Souza (“48 Hours,” “Commando”) in collaboration with 32-year-old Jeb Stuart (next up for “Leviathan”). Jackson DeGovia (“Roxanne”) handled production design. The breathtakingly exquisite editing was the work of Frank J. Urioste, an Oscar nominee for “RoboCop,” and John F. Link (“Commando,” “Predator”).

The film was shot by Jan de Bont (“The Jewel of the Nile,” “The Woman I Want to Kill”) and the special visual effects were handled by Academy Award winner Richard Edlund (“Star Wars”) and his team at Boss Films.

The music was written by Michael Kamen, who also wrote for "Brazil" and "Lethal Weapon," and the film is also notable for its effective use of Beethoven's "Choral" from Symphony No. 9.

The Nakatomi Building was located in Fox Plaza in Century City, a new landmark in Los Angeles, and the interior of the building was filmed on a set at 20th Century Fox Studios.

Don't miss the latest weapons and firearms collected exclusively for terrorists by props chief Tommy Tomlinson, who also worked on "Beverly Hills Cop 2" and "Predator," and firearms specialist Michael Papac. (1988 / Presented by 20th Century Fox / Produced by Gordon Company-Silver Pictures / 70mm / Panavision / Dolby Stereo / Color / 2 hours 10 minutes)



STORY

What Will Become of the 30 or so Hostages Trapped in a 4

New York detective John McClane (Bruce Willis) arrives at Los Angeles Airport to spend his Christmas holidays in Los Angeles with his wife Holly (Bonnie Bedelia) and their two children.

At the airport, a limousine driven by a black chauffeur named Argyle came to pick them up and took them to the building of Nakatomi Corporation, the Japanese trading company where Holly worked.

The 34-story Nakatomi Building, built by a Japanese trading company with remarkable overseas expansion, is a building that is fully computer-controlled and incorporates the pinnacle of modern high-tech technology.

It was Christmas Eve, and everyone except the Japanese company Nakatomi was on holiday, so the building was empty except for the receptionist. However, on the 30th floor, about 30 employees were having a party to celebrate the company's best performance this year, led by Takagi (James Shigeta), the company's president.

Holly is a female executive at Nakatomi Corporation, and is the most talented person in the company, earning the trust of the company's president. Her marriage to her husband, who is working away from home, is facing a crisis, and Holly worries about the difficulty of balancing her work and marriage. However, when she reunites with John, she realizes that her love for him has not yet faded.

Just as the party was getting into full swing, 13 terrorists in a large vehicle invaded the building. They shot and killed the receptionist, then sealed off the entire building up to the 29th floor and cut all the telephone lines.

The party venue is thrown into chaos when terrorists invade with gunfire, but the leader, Hans Gruber (Alan Rickman), demands from Takagi the $640 million in negotiable bearer bonds stored in the safe. "We'll punish the shady business practices of Japanese trading companies," Hans says.

When Hans realized Takagi would not comply, he shot him dead. John happened to see the scene, but was discovered by one of the terrorists, Tony. John fought with Tony, who had chased him up to the 32nd floor, and threw him down the stairs, killing him. He then took Tony's body in the elevator to the party venue, in front of Hans. The terrorists were frightened by the presence of an invisible human being other than the 30 hostages, and two more terrorists pursued them upstairs. They fired at John as he fled through the air vent, but John eventually shot both of them dead.

John took Tony's machine gun, explosives, and radio and went to the roof to contact the police by radio.

Sergeant Powell (Reginald VelJohnson), who was on patrol near the building, immediately arrived at the building's reception desk, but was chased away by a terrorist disguised as a receptionist. John, who was watching impatiently as Powell left, declared everything was fine, smashed the window, threw the body of the man he had shot at Powell's patrol car, and fired his gun.

"They're shooting from the building! Send in backup!"

After receiving a call from Powell,

0-Story, High-Tech, Computer-Controlled Building!?

Superintendent Dwayne Robinson, under his overall command, dispatched police forces to suppress the terrorists. Robinson ordered an armored vehicle to storm the building, but the terrorists fired missiles, blowing the vehicle up in an instant and turning the building into a hellish battlefield. Television stations began to pursue the scoop.

As John talks to Powell over the radio, he begins to feel a sense of friendship for him. Meanwhile, Hans radios John, asking for the detonators back.

The FBI also gets involved. Hans turns out to be the leader of a West German extremist group. He demands the release of five members of the "Dawn of Asia" group, as well as terrorists from Canada and other countries around the world, and requests that the FBI send a helicopter to the rooftop within two hours.

Inside the building, Hans corners John, and when he finds out that he is barefoot, he orders his subordinates Karl (Alexander Godunov) and Fritz to shoot at the glass in the building. Glass shards rain down on John like hail. With shards piercing his feet and bloody wounds all over his body, John runs to the bathroom and finally manages to remove the glass shards from his feet.

Meanwhile, Theo, a black man and professional electromagnetic lockbreaker, finally cracks the code and opens the lock, putting the $600 million bond in the hands of the terrorists.

John, covered in blood, confronted Karl. Karl had an abnormal obsession with revenge after his brother Tony was killed by John, and the two engaged in a fierce physical fight. However, Karl was hanged by a nearby chain that was wrapped around his neck, and John won.

Hans gathers all the hostages on the roof, and the ruthless man plans to steal the bonds, kill them all, and then escape.

The hostages, unaware of this, are forced onto the roof. The FBI approaches the building in an armed helicopter.

The TV station aired footage of Holly's children appearing on screen and talking to their parents. When Hans saw this, he realized for the first time that Holly was John's wife. Holly was captured by Hans. Hans appeared in front of John and held Holly at gunpoint, threatening John and taking the detonator back before leaving. John shouted to the people running up to the roof, "There's a bomb upstairs!"

The 30 employees then screamed and rushed downstairs in a panic.

The explosion on the upper floors was getting closer and closer. John tied himself tightly to a fire hose and made a desperate dive from the top floor of the building, breaking through a window on the 33rd floor and narrowly escaping danger. At that moment, the upper floors of the building exploded with a loud bang.

Hans and the remaining gang load the bonds into a getaway car and rush to make their getaway, but Holly has been captured by Hans.

With his beloved wife held captive, John must rescue Holly at all costs, but he only has two bullets left.

With his pride as a Die Hard Man on the line, John finally faces off against Hans.

40 Floors Above Ground! The Skyscraper Has Turned Into A Battlefield!

●Production designer Jackson De Govia was tasked with creating the interiors for Nakatomi on the unused 33rd and 34th floors of Fox Plaza.

"Japan has become the most modern country in the world and, in a way, the master of our dreams. So Nakatomi's sets are flashy, but not too cheesy, like those in a Bond movie. Joel Silver calls them 'exaggerated realism.'"

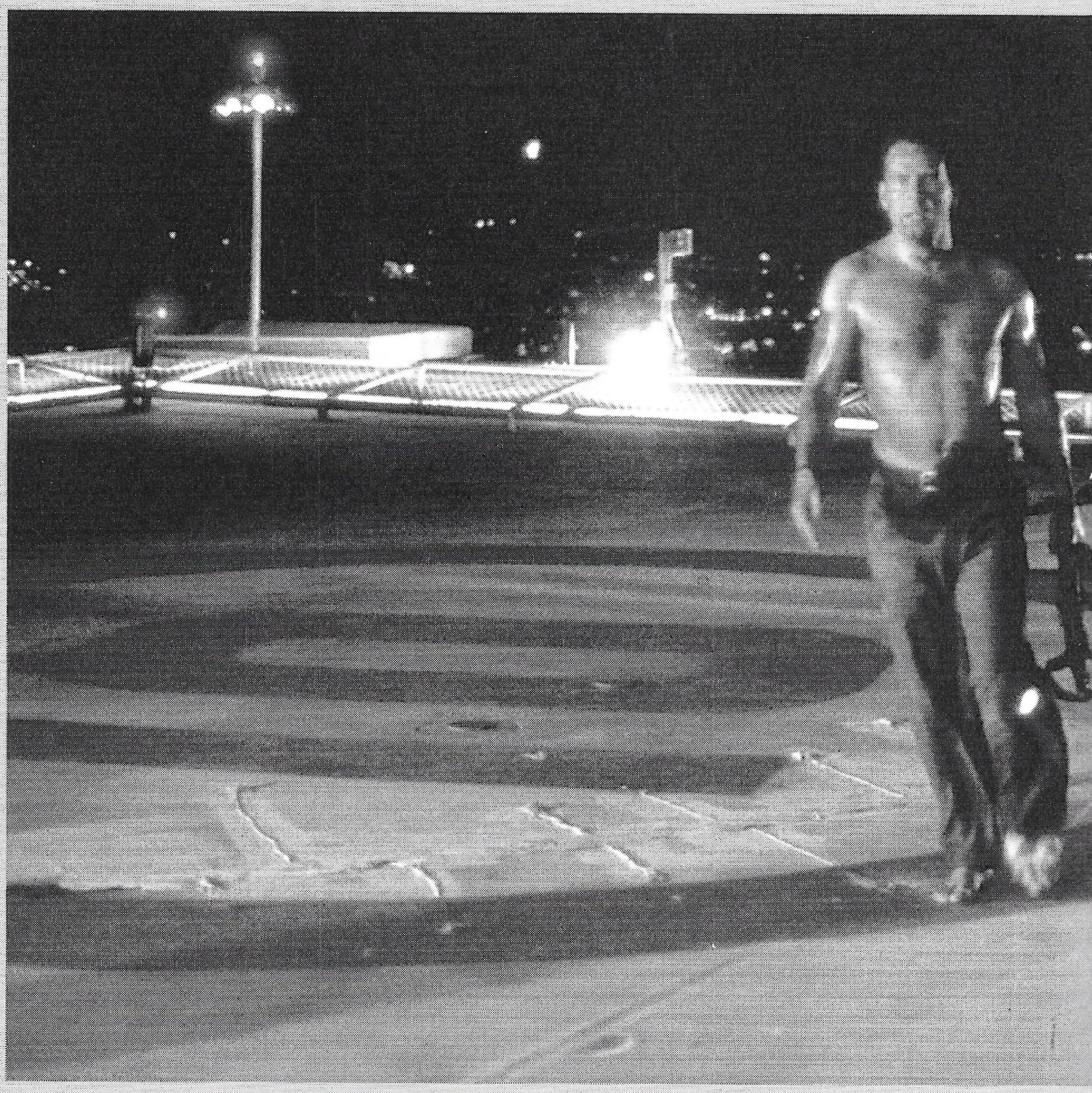
Silver, who owns two houses designed by Frank Lloyd Wright, the American architect famous for designing the Imperial Hotel in

Tokyo, wanted to bring Wright's influence to the Nakatomi set. Before filming began, De Govia pored over books about Wright and eventually discovered a small model of a bridge Wright had been considering building near San Francisco Bay in the 1940s.

After further investigation, De Govia finally discovered that the model still existed, and Silver borrowed it from the Wright Museum in Arizona, where it became an eye-catching exhibit in Nakatomi's spacious executive suite.

A Hero Takes Off His Shoes

Masubuchi Ken



This is a once-in-a-lifetime masterpiece that can be described as "interesting" without a second thought. This is entertainment. Terrorists take over an intelligent building equipped with the latest technology, and trading company employees who are hostage while holding a Christmas party. The story is like a minuscule "Towering Inferno," but the drama is far more complete. Not only is it entertaining, but the structure is solid, and the fiction doesn't feel like fiction.

This means that the scenario is well written. Subtle details that you might overlook later become meaningful. The result is a brilliant work that clearly brings out the characters' personalities and ways of thinking. It's no exaggeration to say that it feels like witnessing a miracle.

For example, there is a scene in which the main character, McClane (Bruce Willis), walks around barefoot on the plane to Los Angeles. At first, it seems like a strange habit of an eccentric middle-aged man, but it turns out that this is not the case. He goes barefoot in the middle of a battle with terrorists. Even in a life-or-death situation, this hero takes off his shoes.

Here, we, the audience, realize that by taking off his shoes, McClane is encouraging himself when he might otherwise feel weak. He went barefoot on the plane because he had a hard time begging his estranged wife to come home. It wasn't a simple, easy ritual where he felt at ease after taking off his shoes. He was performing an important ritual that related to his way of life.

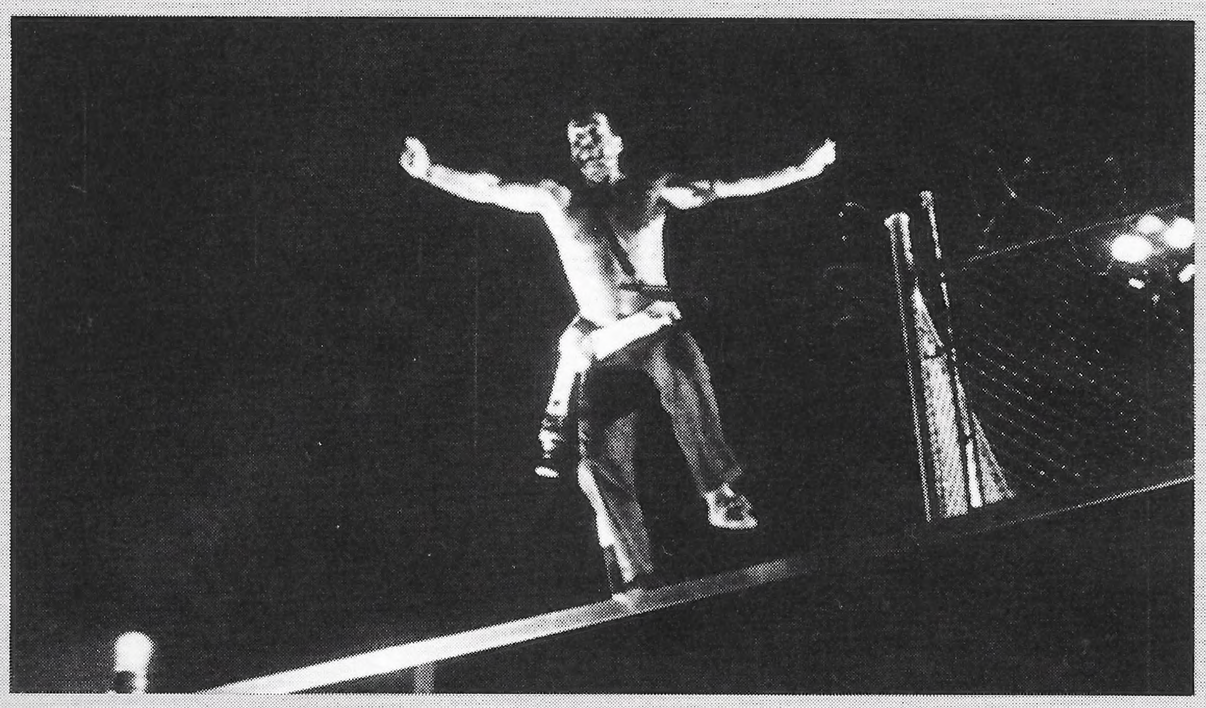
The ultimate scene is when a terrorist, upon discovering that McClane is barefoot, shoots the glass in the wall. I've never seen a scene like this in any action movie. If you think about it, a barefoot hero has never existed, except for Tarzan. For him to pull it off is something I can only praise.

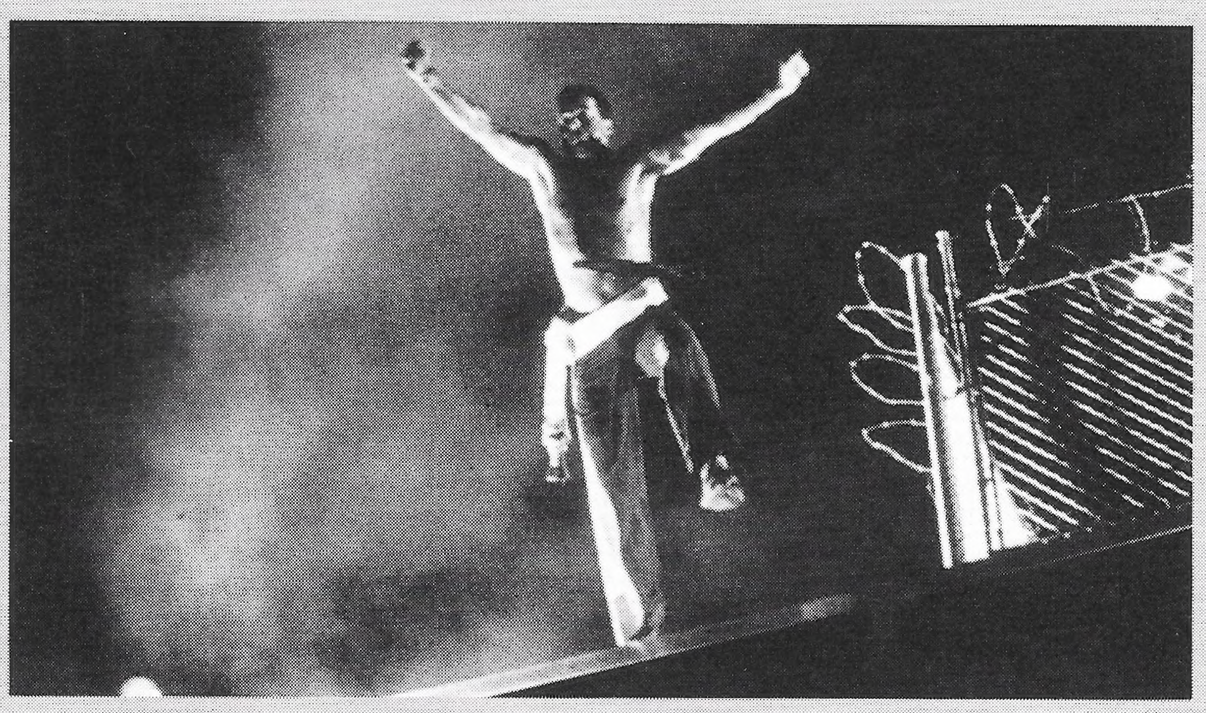
As you can see, every shot serves as a hint, but the plot is never fully understood. It's not a natural disaster, but the cathartic moment of this film is that it "comes just when you've forgotten about it."

However, the details are what make each one so interesting. The true value of "Die Hard" is that it devised a confrontation between terrorists and one more hostage. It is outstanding in its totality, even before the details.

Before "Die Hard," disaster movies typically featured a battle between terrorists and hostages, with a rescue mission as the climax. In the case of "Die Hard," the setting of a man accidentally being in another room was no joke. The relationship between the terrorists and the hostages became multifaceted and three-dimensional thanks to the "intruder" McClane. Even with just one more person, the story gained depth and breadth.

McClane's estranged wife, Holly (Bonnie Bedelia), is among the hostages, and he has come to bring him and Holly back together. He could have escaped if he wanted to, but as a man, he cannot back down. And even though he is off duty and out of his jurisdiction, he is still a police officer. As a human being and a professional, he is destined to stay in the building and fight.





What's impressive is that the story doesn't become complicated because of the multifaceted relationships between people. The suspense of wondering when the terrorists will find out that McClane's wife is among the hostages keeps the story going.

Only a few close employees know of his relationship with Holly. If the terrorists find out, they will likely suppress Holly and present her with one difficult task after another. The fact that she is Mrs. McClane must be kept a secret at all costs. To do this, McClane's name and identity must not be revealed. After all, their enemy employs high-tech experts and has control over a building that is a mass of office equipment. If any piece of information falls into their hands, it will be the end.

There are two suspenseful highlights. The first is when one of the hostages offers to make a deal with the terrorists, saying he will persuade McClane. The man is in love with Holly and has met McClane when he visits his company. He also knows that McClane is a detective. In his desire to be saved, he is liable to spill all his secrets. However, he angers the gang's leader, Hans (Alan Rickman), and is shot dead.

The second highlight is when McClane goes head to head with the unarmed Hans. Hans pretends to be an escaped hostage. Thinking that McClane is on his side, he starts telling him his life story. The punchline of this scene is that McClane is actually a better actor.

No matter how well-crafted the scenario, it's a battle between a handful of people in the limited space inside a building. It's not easy for us, the viewers, to maintain the tension. That's where McClane, the plus one, and his relationship with Holly come into play. The curiosity of wondering when they'll find out helps maintain the tension.

Action is a fleeting excitement. Even in a film that sells itself on action, the story is the deciding factor. "Die Hard" uses suspense as the warp of the drama, with action as the weft. Because suspense is always at the base, the tension never lets up. What's more, the details are meticulously calculated. One example of this is when Holly is made to explain in her own words that she is working under her maiden name. With the surname McClane, it was bound to be revealed sooner or later, and this is neatly covered up. And isn't it clever that she is made to say things like this:

"You'd probably want to hire a Miss rather than a Mrs." It's not just a matter of making things add up, but it's calculated to live within the drama.

However, the thread of suspense is suddenly cut off. A TV crew shows up at Holly's house and reveals that her current surname is McClane. This is nothing short of brilliantly coordinated. After two suspenseful highlights, a thrilling third highlight is placed, bringing the story to a climax in one fell swoop. Hans points a gun at Holly and says to McClane, "Grace Kelly and John Wayne," to which McClane replies, "Not Wayne, Gary Cooper." Hans teases, "Rambo or Wayne?"

The exchange from the first half, in which McClane replies, "I liked Roy Rogers," comes into play here. It starts off as a typical joke, but then it has a punchline. McClane, who is able to defeat Hans, who pretends to be Iron McDonald, the villain from "High Noon," has something in common with the human Sheriff Cooper.

Again, it's a well-written screenplay, and the credits say it was written by Jeb Stuart and Steven E. de Souza, names worth remembering.

Die Hard

Man's

unwavering

determination,

fueled by his

passionate

love for his

beloved wife,

now explodes!!

Bruce Willis

Bruce Willis, star of "Die Hard," has been making headlines for his exceptionally rapid rise to fame, having already earned a $5 million salary for his third film appearance. He is currently in the spotlight as a superstar of eight years.

At a time when the Superman action portrayed by Stallone and others was starting to grow tiresome, he delivered a powerful, all-out performance as a relatable, realistic, and intensely human character that made audiences feel a strong connection to the hero. He is the man who coined the catchphrase "Die Hard Man."

Detective John McClane, fighting relentlessly and toughly to the fullest extent for the sake of his beloved wife, takes on 13 terrorists. Critics are raving about him, predicting he will be nominated for an Academy Award.

Born on March 10, 1955, in Germany, where his father was stationed as a soldier, he returned to Carneys Point, New Jersey, at the age of two. After graduating from high school, he worked at a local DuPont factory while playing the harmonica in bars and performing with his own band. He is a professional-level harmonica player.

He studied at Montclair State College and appeared on stage in "Railroad Bill" that year. He also worked as a bartender, appeared in Levi's commercials, and had a long-running hit with Sam Shepard's play "Fool for Love."

At the suggestion of his agent, he auditioned for the TV series "Moonlighting," landed the role opposite Cybill Shepherd, and became a star, gaining popularity in Japan as well.

He made his film debut in 1970 with "Blind Date," which became a huge hit in the US, grossing over $40 million. Following "Sunset" in 1988, he starred in "Die Hard."

His next project will be "In Country," directed by Norman Jason and centered around Vietnam War veterans, in which he will co-star with Emily Lloyd.

On November 21, 1970, he made headlines when he married Demi Moore, the star of "The Seventh Prophecy."

In great action movies, the weapon, the gun, plays another leading role as a proper prop. Here, we'll explain three weapons used by the protagonist, John McClane (Bruce Willis), and at the same time, guide you to must-see scenes and points you shouldn't miss.

First, there's the Beretta 92F, which accompanies him from beginning to end. In the first scene, the 92 makes a brief first appearance, slung over his shoulder in a shoulder holster inside an airplane.

S1 John cocks the hammer of his .92 pistol with a "click" to aim at Alexander Godunov, who is directly below him in the duct. The .92 uses a double-action (DA) mechanism, so there is no need to cock the hammer. With DA, you can fire just by pulling the trigger. So why did he cock the hammer? With DA, if you panic and pull the trigger too quickly, the barrel may sway to the right, causing the bullet to miss to the right. With single-action (SA), you only need to slightly squeeze the trigger to drop the hammer, resulting in less barrel sway. This allows for more accurate shooting. John cocks the hammer here to aim for a one-shot kill on Godunov. Moreover, it increases the tension for the audience. Once Godunov is gone, he returns the hammer to its original position. Doing this slightly eases the tension. This is a tradition dating back to Westerns. This DA will prove very useful later.

S2 John wraps a fire hose around his body and makes a desperate dive. He fires his Beretta 92F repeatedly, shattering the window glass and saving himself. Traditionally, 9mm caliber rounds were thought to be less powerful than .45

ジェームズ・シゲタ
James Shigeta

He plays Takagi, the representative of Nakatomi Corporation. In this era of remarkable overseas expansion by Japanese trading companies, he is receiving high praise as the first actor to so convincingly portray a Japanese person in an American film.

Born in Hawaii, he is a second-generation Japanese-American who debuted as a singer in a Hawaiian nightclub. he made his Hollywood debut in a show co-starring Shirley MacLaine. He has been very active in movies, television, records, and club performances.

His films include "Hawaiian Paradise," "Flower Drum Song," "Cry For Happy," "Lost Horizon," "The Yakuza," "MacArthur," and "Midway."

ハート・ボックナー
Hart Bochner

He plays Ellis, Holly's colleague and an executive at Nakatomi Corporation. He loses his life due to unnecessary negotiations.

At the age of 10, he was scouted by director Franklin J. Schaffner and made his film debut in "Islands in the Stream."

After graduating from the University of California, San Diego, she pursued acting full-time, appearing in shows such as "The Young Generation," "Best Friends," and "Supergirl."

ウィリアム・アザートン
William Atherton

He plays a television reporter who, in pursuit of ratings and a scoop, reveals the true identity of John's wife. The writer's keen eye is sharp in criticizing the irresponsibility of television.

Born July 30, 1947, in Connecticut. He studied at the Pasadena School of Drama and, after working in theater, made his film debut two years later in "The Centurions." He became a star with his leading role in Spielberg's "Carjacking: The Next Clash!" His major works include "The Day of the Locust," "The Great Gatsby," "The Hindenburg," and "Looking for Mr. Goodbar."

ポール・グリースン
Paul Gleason

He plays Dwayne, Sergeant Al Powell's superior. His poor judgment of the situation only makes things worse.

He is a character actor who has shown remarkable activity in recent years, playing roles such as a spy in "The Big Turnaround" and a high school principal in "The Breakfast Club," and has also appeared in "Fort Apache, The Bronx," "Mister Arthur," and "Papa."

His new film is "She's Having a Baby" starring Kevin Bacon.

レジナルド・ベルジョンソン
Reginald Veljohnson

Commentary That Makes Watching it Twice as Enjoyable the 2nd Time

Die Hard Critic Takao Komine

caliber rounds. However, improvements in gunpowder have made 9mm rounds more powerful. If he had been using a weak .22 caliber gun, John's fate would have ended there. The 9mm round, with its superior penetration power, can pierce through the thick windows of skyscrapers like paper. At the same time, what would have happened if he had a SA automatic pistol in this situation? He would have had to cock the hammer with his left or right thumb. Few guys could do that while hanging 100m above the ground in a panic. It was because it was a DA Beretta 92F that John was able to draw it and fire it with one hand, shattering the glass.

S3 Cornered under the table, John seizes a brief opportunity to take out the terrorists on the table with a rapid-fire barrage of shots.

While a revolver only holds 6 rounds, the Beretta 92 has 2.5 times that amount, with 15 rounds. This allows you to essentially have a bargain sale of ammunition against your enemies. When fighting multiple opponents in close combat, having more ammunition is a definite advantage. This movie makes full use of the Beretta 92F's unique characteristics.

The second weapon is the H&K MP5, a machine gun favored by terrorists, which John later acquires. It has a 9mm caliber and a 30-round magazine. The one used in the film is an early model MP5A3 fitted with the latest triangular foregrip.

S4 As the 13 terrorists ascend to the 30th floor in the elevator, MP5s appear one after another. What would happen if the terrorists were carrying rifles that are 2 meters long and weigh 10 kg in the cramped elevator? They would be bulky and constantly bumping into things, making it difficult for Hans Gruber to remain calm. Furthermore, he wouldn't be able to move quickly. In contrast, the MP5A3 is only 50 cm long (with the stock retracted) and weighs 2.8 kg, making it a short, light, and easy-to-use weapon for fighting in the confined space of a building.

S5 The terrorists, using MP5s with extended stocks, successively shoot down SWAT officers attempting to enter from near the entrance on the first floor.

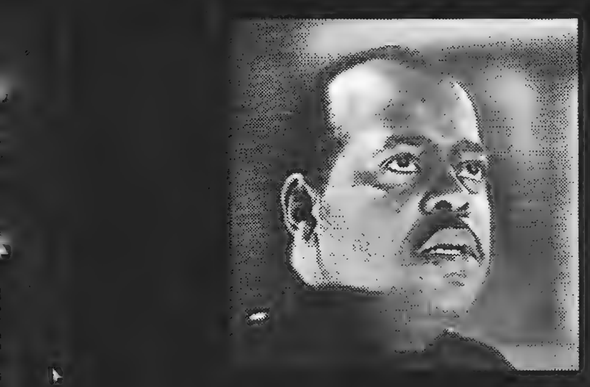
Machine guns aren't just for blasting away at close range. The MP5 has surprisingly good accuracy. I was surprised when I fired about 120 rounds myself. It really hits the target. With a little practice, you can hit a soda can 50 meters away thanks to the MP5's performance rather than the shooter's skill. The MP5 is capable of sniping at close range. In movies, terrorists don't shoot SWAT officers dead by aiming for their shoulders or legs, because if they die during combat, they're left where they are. However, if they're wounded, other officers have to carry them to the rear. So, if you shoot one person in the leg, another will help and retreat. Shooting one person can reduce the number of soldiers on the front lines by two.

S6 As John points his MP5 at Hans, the elevator doors open and enemies try to jump out. John quickly fires the MP5 in full auto, killing the first enemy.

This scene may seem unremarkable at first glance, but it's important. Full auto is useless if the first shot doesn't fire. In close-range convoying, "hitting the target with the first shot" is crucial, so much so that it's said, "no second chance." Even more important is that the first shot doesn't misfire. The MP5's roller-locking firing mechanism has nearly 100% no misfires. Against a sudden enemy, there's nothing more reliable than the MP5. Also, the recoil when firing is minimal, almost nonexistent. Thanks to this, it's easy to control the aim of the gun when firing in full auto. With the M16 assault rifle, when firing in full auto, you don't know where the bullets will go from the third shot onwards, but with the MP5, you know exactly where they're going.

The third weapon is "Guts = Perseverance." Anyone who has seen this will agree that this is the greatest weapon of all. Guts, which can never be lost, was the greatest weapon of all.

The Nakatomi Building, which served as the setting for the film, was actually filmed at the Fox Plaza Building in Century City, Los Angeles. I actually went there, but I couldn't get in as easily as Alexander Godunov. I was caught by a security guard after only three minutes of being inside. The security is top-notch.



He plays Al Powell, a black police sergeant.

As he communicates with John via radio, the two men gradually form a strong friendship. The film's human drama builds dramatically in the second half.

A black star who became world-famous for his role as Max, the limousine driver in "Crocodile Dundee."

He lives in New York and is active in theater and television. His stage credits include “Honky Tonk Nights,” “Innocent Black” and "But Never Jam Today," and his upcoming films include "Magic Sticks” and “Plainclothes."

アレクサンダー・ゴドノフ
Alexander Godunov

He plays Karl, a blonde terrorist. One of the highlights is the scene where he unleashes his personal revenge against John for killing his brother, leading to a fierce hand-to-hand fight between the two. There's also a surprising twist at the end.

Born on Sakhalin Island and raised in Riga, he joined the Bolshoi Ballet in 1970, taking on the role of Siegfried in "Swan Lake," and winning first prize at the Moscow International Ballet Competition in 1973. He became one of the greatest ballet dancers of our time.

In 1974, they performed in America for the first time. For five years, they were not allowed to travel outside the Soviet Union, and it was during their New York performance in 1979 that they finally decided to defect.

He was a member of the American Ballet Theatre, but after two years of performing at the New York Metropolitan Theatre, he went on tour with his own ballet company.

He made his film debut in "Detective John Book, Witness" and received critical acclaim for his role as an orchestra conductor in "The Money Pit."

アラン・リックマン
Alan Rickman

He delivers a masterful performance as Hans Gruber, a terrorist leader who, despite his soft appearance, is brutal, ruthless, and kills people without hesitation.

Seeking a fresh actor who didn't fit the established image of a villain star, Joel Silver saw Alan's performance in the play "Les Liaisons Dangereuses" that year, where he was nominated for a Tony Award for Best Actor, and cast him in this major role. This marked Alan's film debut. His next project is "January Man," co-starring Kevin Kline.

In his early twenties, he attended art school and worked in graphic design, but at the age of 26, he enrolled in the Royal Academy of Dramatic Arts. After graduating, he became active in the London theater scene. He became a new star of the Royal Shakespeare Company, performing on London's West End stage and eventually moving to Broadway.

On television, he is famous for the BBC series "The Barchester Chronicles".

ボニー・ベデリア

Bonnie Bedelia

Holly is a female executive at the Japanese trading company Nakatomi, who is rapidly climbing the corporate ladder thanks to her sharp abilities. She is the mother of two daughters, but her marriage to John is facing a crisis. She plays Holly, who is struggling to balance work and marriage.

A beautiful and talented actress who was nominated for an Academy Award for Best Actress for "Heart Like a Wheel" in 1983.

Her film debut was in 1969's "Wandering Sky," but she also appeared in "Lonely Youth" and "A Vow Between Two People."

A veteran actress who has delivered excellent performances in films such as "Legend of the Dead," "Violets are Blue," and "Milly/The Boy Who Flew."

Born in Manhattan, she began studying ballet at the age of four and made her Off-Broadway debut at the age of nine.

At the age of 12, she appeared in daytime television soap operas. In 1977, she played the lead role in the series "The New Land," and won a Theatre World Award for her performance in the stage production of "My Sweet Charlie." In Los Angeles, she was active in a repertory theater company alongside Martin Sheen and Louis Gossett Jr.

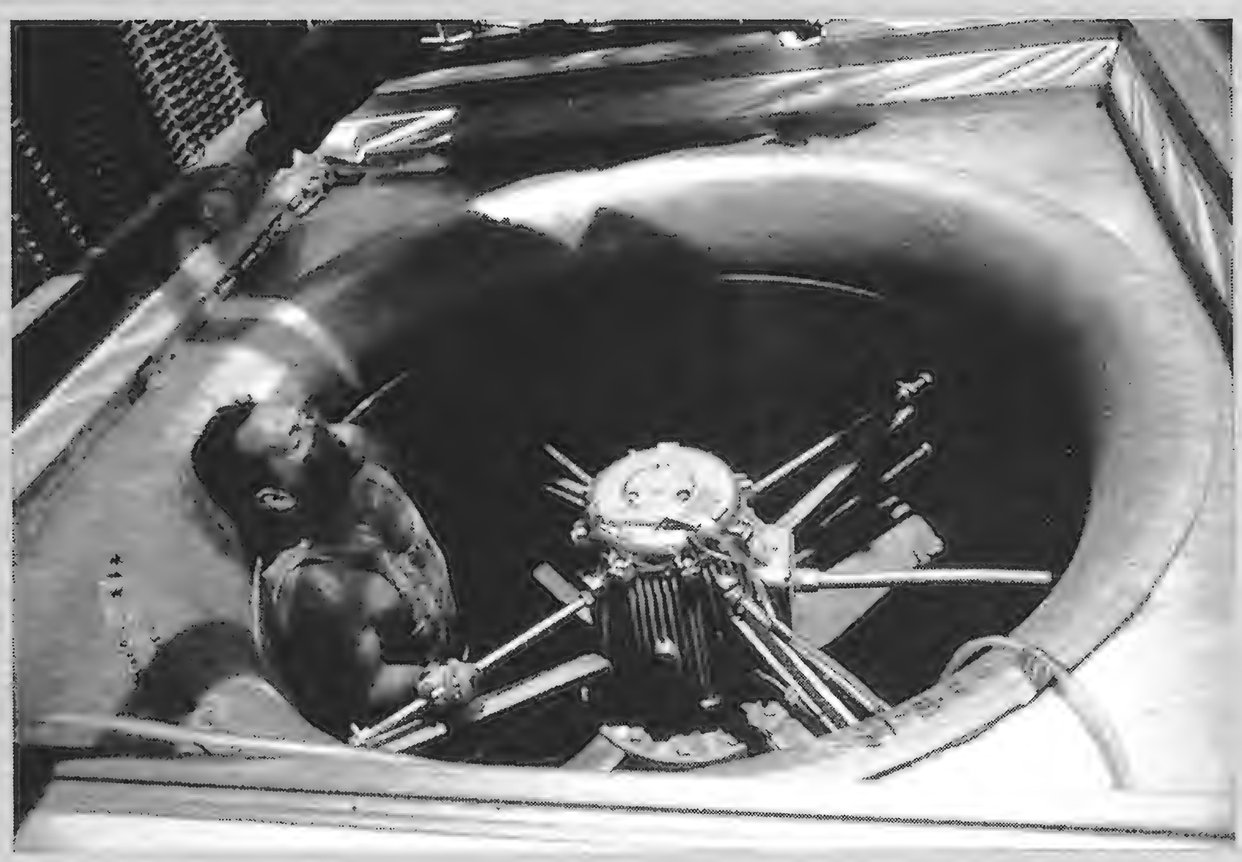
PRODUCTION NOTES

●Al DiSarro, the special effects expert who also worked on "Predator," was in charge of all sorts of explosions during filming. The highlight was undoubtedly blowing up an armored vehicle on the stairs of Fox Plaza in Century City. The final sequence, in which shrapnel flew, a burning helicopter broke apart on the ground, the fragments igniting everywhere, and the building was reduced to ruins, was filmed at Fox Plaza.

No matter how ideal the building was for filming, it was located in the middle of town, and some sequences seemed impossible for location manager Joel Max to handle. This was especially true when multiple helicopters had to fly over Century City at a low altitude of 15 meters above the ground at 120 kilometers per hour before soaring up in front of Fox Plaza. The filming took place on a Sunday with 12 cameras set up on the road and the Los Angeles Police Department closing off the section between Santa Monica Boulevard and Pico Boulevard.

●Stunt coordinator Charlie Picerni also discovered that this building was the perfect location for the jumping stunts in "Die Hard," especially Bruce Willis's incredible 6-meter jump and Alan Rickman's equally spectacular 6-meter jump. Of course, airbags were waiting for them on the ground. The two actors performed the potentially fatal jumps without stunt doubles.

Full of Thrills!
The Thrilling, Non-Stop Action of "Die Hard"



Michihiro Kakai

Hmm, I'm stumped.

Bang, bang! They're really going all out. It's thrilling. This is truly a high-octane, non-stop action movie. From gunfights to missile attacks, rooftop explosions, and the final showdown, it's one spectacular scene after another. I found myself tensing up, and then I was pleasantly exhausted.

It's the evening of December 24th. Detective John McClane, played by Bruce Willis, arrives in Los Angeles from New York to spend a vacation with his estranged family. It was supposed to be a fun holiday. However, what awaits him is perhaps the most extreme and intense Christmas Eve in film history.

The setting is a skyscraper owned by Nakatomi, a Japanese trading company with a strong overseas presence. Thirteen armed terrorists seize this high-tech building and take over 30 people hostage at a party. The computer-controlled, high-tech building is a miniature modern fortress. However, its high-tech capabilities are surprisingly vulnerable if exploited. It's an ironic example of how even the most convenient things have their drawbacks.

So, what does John do when he gets caught up in the incident? Holly, Nakatomi's capable executive wife, is also being held hostage by terrorists. John is a detective, but he's not Dirty Harry or Bullitt. He's a very ordinary man who gets scared of heights when he's on an airplane and constantly complains about his estranged wife. The unexpected heroic actions of this ordinary, relatable man are what make this movie so interesting.

Meanwhile, the 13 terrorists are incredibly cool from the start. They are a well-trained group of professionals. They arrive in a truck in the underground parking garage of a skyscraper and immediately shoot the man working at the building's reception desk. They cut the telephone lines, stop the elevators, and quickly occupy the building up to the 29th floor. Then, upon appearing at the party venue, they demand $640 million in bonds from Takagi, the president of Nakatomi. When Takagi refuses their demands, they shoot him dead without hesitation, which is no surprise considering that one of their

members is a professional safecracker.

Somehow, despite being the enemy, they're admirable, and you can't help but root for the terrorists. Alan Rickman is great as Hans, the somewhat intelligent and ruthless leader. Apparently he's a famous stage actor, but he has such presence that you wouldn't think this is his film debut. Alexander Godunov, the ballet dancer who plays Karl, Hans's short-tempered right-hand man, is also incredibly cool, almost too good to be just a villain. Action movies are always more appealing the stronger the villains are.

John, barefoot in the bathroom (perhaps to cure his fear of heights?), is discovered by one of the terrorists and flees to the 32nd floor. The terrorists pursue him. At this point, there's no turning back. After a struggle, John defeats the terrorist and takes his machine gun, then sends the terrorist's body to Hans in the elevator, declaring war. John takes down the terrorists one by one. The action, utilizing the elevator halls and ventilation shafts unique to a skyscraper, is depicted in a thrilling way.

John goes up to the roof and contacts the police using a radio he took from the enemy. Soon, Sergeant Powell contacts the police force and they are dispatched. The police are attacked by the terrorist group and finally ram an armored vehicle into the building, but the enemy is more cunning. They fire missiles they had prepared and blow up the armored vehicle. It was a real battlefield. I was simply amazed by the escalating conflict.

The way the script pulls you in so quickly and powerfully is top-notch. And of course, the action is thrilling, but director John McTiernan's skill in thoroughly developing the characters, even the supporting ones, is also not to be missed. For example, Inspector Robinson, who is overly arrogant but has poor judgment and only makes things worse. It's a shame that you find bosses like that everywhere.

There are still more. Among the hostages, there's the one who tries to act clever and makes a deal with the terrorists, only to be easily killed. And the TV reporter who, thinking he's gotten an exclusive scoop, inadvertently reveals John's true identity to the terrorists. Each and every one of these supporting characters, the kind that makes you think, "Ah, there really are people like that," is so well-developed that they make this movie so enjoyable.

Speaking of supporting characters, the most outstanding is undoubtedly the black police sergeant Al Powell. As John and Powell communicate via radio, they confide in each other about their work frustrations and pasts, and begin to develop a male friendship. A partner is essential in police films, but Powell is a variation on that role. Reginald VelJohnson, who played the limousine driver in "Crocodile Dundee," shines with his human touch. And the scene at the end, when Powell finally draws his pistol after being unable to do so until then, is particularly moving.

The climax is finally here. The terrorist group, having stolen the bonds from the safe, gathers over 30 hostages on the roof of the building. Their elaborate plan is to pretend to escape from the roof, but in reality, they will blow up the roof, taking the hostages with them, and escape through the basement in the ensuing chaos. John realizes their plan and rushes to the roof to evacuate the hostages. The time for the explosion is approaching. It's a close call... John ties himself with a fire hose and makes a desperate dive from the roof of the building! Simply amazing.

To be honest, I never expected Bruce Willis to pull off such hard-hitting action. In TV shows like "Blue Moon Detective Agency" and "Blind Date," he just seemed like a mediocre, middle-aged star. But he performs his own dangerous stunts and delivers a passionate performance, covered in blood. He transforms from a helpless-looking man into a tough one in the midst of battle. I've completely changed my opinion of him.

The final confrontation is between John and Hans, the leader of the terrorist group who uses his wife Holly as a shield. John reluctantly drops his gun, but at that moment, another gun taped to his back fires. Wow, I'm defeated. And then, as a bonus, Karl, who was supposed to be dead, gets up in the grand finale. They really delivered. So, I thoroughly enjoyed the excitement of an action movie after a long time.

"Die Hard" Character Products on Sale Now!

Product Name	Poster	Underlay	Sticker	Key Ring	Oil Lighter
Price	¥300	¥250	¥300	¥700	¥1,200
Size, etc.	52×72cm		23.5×8.5cm		Zippo Type (Oil Not Included)
Shipping Fee (Including Packaging Fee)	1 Sheet¥350 2 Sheets~¥450	1 Sheet¥200 2 Sheets~¥300	1 Sheet¥150	1pc. ¥200	1pc. ¥200

- Please send the product price plus shipping costs via registered mail, or if paying with postage stamps, place the price and shipping costs in a regular envelope.
- Please include your address, name, phone number, desired product(s) and quantity(s), and movie title(s) when placing your order.
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- The order deadline is the end of April 1989.

Gendai Co., Ltd

In the action-adventure film "Die Hard," Willis plays the lead role of John McClane, a New York police officer.

Willis, best known for his role as David Addison in "Blue Moon Detective Agency," plays a tough, no-nonsense detective here who risks his life to confront 13 terrorists, but he never forgets his sense of humor.

"I'm a huge comedy fan, but ironically, I spend all my time rehearsing for serious roles. So most of my work ends up being serious. But I'm interested in this type of film, and it's a good opportunity to change my image," Willis said.

What surprised the staff this time was his enthusiasm in volunteering to do the stunts himself, instead of having a stunt double do it as they normally would, and even more surprising was his ability.

"Doing as much as I can myself makes the screen more impactful. In other words, because I'm not using a stunt double, the camera can get closer even in dangerous scenes. Personally, though, jumping and leaping, hanging from ropes, shooting guns, killing villains, and becoming a hero is fun because it satisfies the childlike part of me that still lives on," Willis said.

Director McTiernan corroborates Willis's words, saying, "When we got to the point where we were considering using a stunt double, I told Willis that

PRODUCTION NOTES

he had done a great job so far and that he could just sit back and watch. But he said, 'No, I want to do it myself,' and suddenly the rebellious boy from New Jersey came out of him. I don't mean that he would do anything dangerous, but it was a side of him that he had never shown to the staff up until then."

Towards the end of filming, Willis pulled off a stunt that could have been fatal if things had gone wrong. He jumped from the top of a parking lot towards an airbag below, and at that moment, an explosion occurred behind him, causing a huge flame to erupt.

●The Fox Plaza in Century City, a new landmark in Los Angeles, served as a stand-in for the Nakatomi Building, which is the setting for this film. While some filming took place inside and around the Fox Plaza, the main floor of Nakatomi Corporation was created within the 20th Century Fox studios, featuring a labyrinth of intricate offices and a massive central lobby offering panoramic city views.

This set recreates the exact same panoramic view as seen from the top of Fox Plaza, with a circular landscape stretching 100 meters in length that accurately depicts the topography of West Los Angeles.

Props chief Tommy Tomlinson and firearms specialist Michael Papac were asked by Silver to research the latest weapons being used by terrorists.

research the latest weapons being used by terrorists. Tomlinson and Papac, who have worked on films such as "Predator" and "Lethal Weapon," are well-versed in action movies. Papac previously managed the armory at Universal Studios for seven years and also owns his own gun shop, Papac Brothers, in Montebello, California. Three weeks before filming began, Papac made sure all the actors understood how to handle guns safely.

Bruce Willis uses a Beretta 92, a gun that the US Army and many major city police forces have started using as a replacement for the .45 caliber. Alan Rickman uses an H&K P7M13. Alexander Godunov uses the latest Still-Og assault rifle, which the Australian Army has recently started using. He also carries a pistol, a Walther PPK. Other terrorists carry an H&K MP5, a 9mm caliber submachine gun, which is currently used by the FBI and Secret Service.

Producer Lawrence Gordon

He is from Belzoni, Mississippi, and graduated from Tulane University, where he majored in business administration.

He was active in the television industry in the 1960s. In 1968, he became vice president of AIP Films and produced "Dillinger".

He teamed up with director Walter Hill to make "The Driver," and since then, he has been a successful collaborator with Hill, producing a string of hit films such as "The Warriors," "48 Hours," "Minor Brothers: The Biggest Gamble Ever," and "Streets of Fire."

He became president of 20th Century Fox, where he produced numerous blockbuster films such as "Cocoon," "Commando," "Alien 2," and "The Fly."

Rather than focusing on his role as CEO, he returned to production, partnering with Joel Silver. He produced "Predator" and "Jumpin' Jack Flash." He is known as a master at discovering new talent.

Producer Joel Silver

He studied at New York University, worked under producer Lawrence Gordon, co-produced "The Warriors," and produced "48 Hours" and "Streets of Fire."

With his newly established Silver Pictures, he produced a string of blockbusters including "Commando," "Jumpin' Jack Flash," "Lethal Weapon," and "Predator," all of which grossed over $100 million worldwide.

Upcoming projects include "The Executor" starring Sylvester Stallone, "Sergeant Rock" starring Arnold Schwarzenegger, and "Lethal Weapon 2" starring Mel Gibson.

Director John McTiernan

With the massive hit "Predator," which was among the top ten highest-grossing films in the US in 1987, he was suddenly thrust into the spotlight as a rising star, alongside James Cameron of "Alien 2," as a genius of tomorrow.

"Die Hard" is his third film, but the dynamic action is overwhelming, and his portrayal of people pushed to their limits is particularly outstanding.

Born in New York City, he studied at the Juilliard School and New York University. He was affiliated with the American Institute, where his prototype film "Watcher" gained recognition.

While working on TV commercials, he wrote screenplays and made his directorial debut in 1986 with "Nomads," starring Lesley-Anne Down. It was screened at the Cannes Film Festival and was praised by critics as "a stylish supernatural thriller, the best since Brian De Palma's 'Carrie'."

Joel Silver noticed this talent and had him direct "Predator" and "Die Hard" back-to-back, achieving great success.

●STAFF●

Directed by……**JOHN McTIERNAN**
Produced by……**LAWRENCE GORDON and JOEL SILVER**
Screenplay by……**JEB STUART and STEVEN E. de SOUZA**
Based on the novel by……**RODERICK THORP**
Executive Producer……**CHARLES GORDON**
Director of Photography……**JAN De BONT**
Production Designer……**JACKSON DeGOVIA**
Film Editors……**FRANK J. URIOSTE, A. C. E. and JOHN F. LINK**
Visual Effects Produced by……**RICHARD EDLUND**
Costume Designer……**MARILYN VANCE-STRAKER**
Casting by……**JACKIE BURCH**
Music by……**MICHAEL KAMEN**
Art Director……**JOHN R. JENSEN**
Set Decorator……**PHIL M. LEONARD**
Set Designers……**E. C. CHEN ROLAND HILL**
Weapons Specialist……**MICHAEL PAPAC**
Makeup Supervisor……**SCOTT H. EDDO**

●スタッフ●

監　督……**ジョン・マクティアナン**
製　作……**ローレンス・ゴードン ジョエル・シルバー**
脚　色……**ジェブ・スチュアート スティーブン E. デ・スーザ**
原　作……**ロデリック・ソープの小説〈新潮文庫刊〉**
製作総指揮……**チャールズ・ゴードン**
撮　影……**ジャン・デ・ボン**
プロダクション・デザイン……**ジャクソン・デゴビア**
編　集……**フランク・J・ユリオステ ジョン・F・リンク**
視覚効果製作……**リチャード・エドランド**
衣裳デザイン……**マリリン・バンス＝ストレイカー**
キャスティング……**ジャッキー・バーチ**
音　楽……**マイケル・ケーメン**
美　術……**ジョン・R・ジェンセン**
セット装飾……**フィル・M・レナード**
セット・デザイナー……**E・C・チェン ローランド・ヒル**
武器スペシャリスト……**マイケル・パパック**
メーク・アップ監修……**スコット・H・エドー**

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BRUCE WILLIS

DIE HARD

Hair Stylist	PAUL ABASCAL
Stunt Coordinator	CHARLES PICERNI
Special Effects Coordinator	AL Di SARRO
Special Visual Effects in 65mm	BOSS FILM CORPORATION
Video and Graphic Displays	VIDEO IMAGE

●CAST●

John McClane	BRUCE WILLIS
Holly Gennaro McClane	BONNIE BEDELIA
Sgt. Al Powell	REGINALD VELJOHNSON
Dwayne T. Robinson	PAUL GLEASON
Argyle	DE'VOREAUX WHITE
Thornburg	WILLIAM ATHERTON
Ellis	HART BOCHNER
Takagi	JAMES SHIGETA
Big Johnson	ROBERT DAVI

TERRORISTS

Hans Gruber	ALAN RICKMAN
Karl	ALEXANDER GODUNOV
Franco	BRUNO DOYON
Tony	ANDREAS WISNIEWSKI
Theo	CLARENCE GILYARD, JR.
Alexander	JOEY PLEWA

ヘア・スタイリスト	ポール・アバスカル
スタント・コーディネイター	チャールズ・ピサーニ
特殊効果コーディネイター	アル・ディ・サッロ
65ミリによる特殊視覚効果	ボス・フィルム・コーポレーション
ビデオ及びグラフィック・ディスプレイ	ビデオ・イメージ

●キャスト●

ジョン・マックレーン	ブルース・ウィリス
ホリー・ジェナーロ・マックレーン	ボニー・ベデリア
アル・パウエル巡査部長	レジナルド・ベルジョンソン
ドウェイン・T・ロビンソン	ホール・グリースン
アーガイル	デボロー・ホワイト
ソーンバーグ	ウィリアム・アザートン
エリス	ハート・ボックナー
タカギ	ジェームズ・シゲタ
ビッグ・ジョンソン	ロバート・ダビ

テロリスト

ハンス・グルーバー	アラン・リックマン
カール	アレクサンダー・ゴドノフ
フランコ	ブルーノ・ドヨン
トニー	アンドレアス・ウィスニエフスキー
テオ	クラレンス・ギルヤード・Jr.
アレクサンダー	ジョーイ・プルーワ

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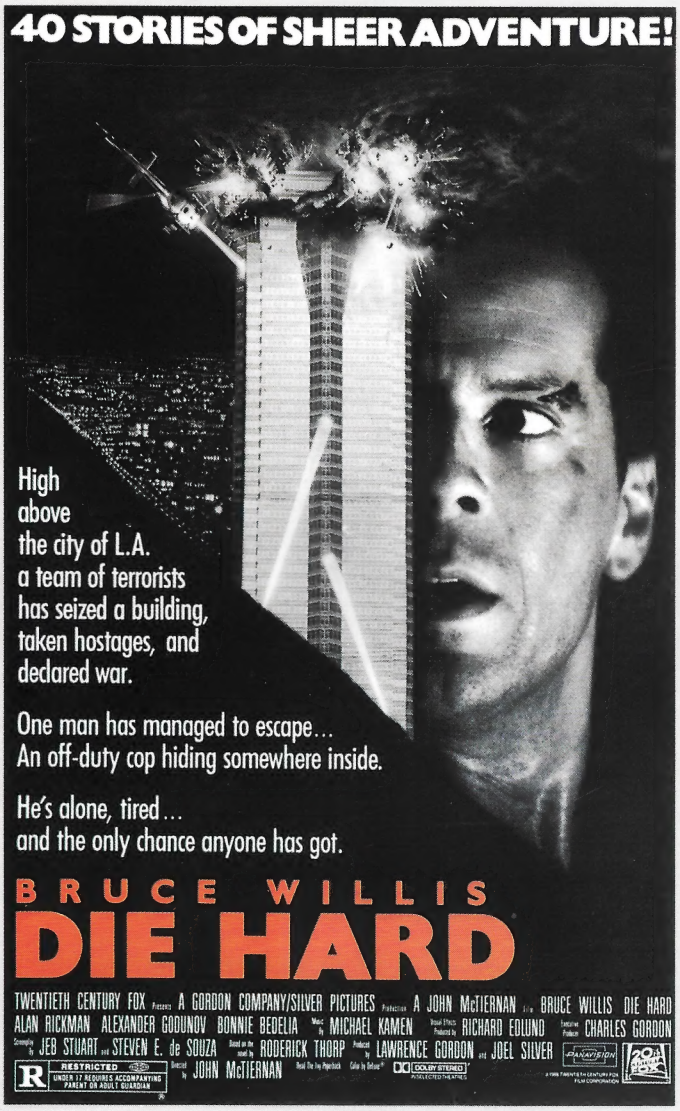
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An off-duty cop hiding somewhere inside.
He's alone, tired...
and the only chance anyone has got.
BRUCE WILLIS
DIE HARD
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Screenplay by JEB STUART and STEVEN E. de SOUZA Based on the novel by RODERICK THORP Produced by LAWRENCE GORDON and JOEL SILVER
Directed by JOHN McTIERNAN
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DIE HARD